The semantic meaning of the lexeme *rose* (розовый): linguoculturological aspect (on the basis of Russian phraseology, the folklore language and the language of fiction)

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ABSTRACT

The article is devoted to semantic research of the lexeme **rose** (**po30вый**) in the Russian phraseology, the texts of folklore language and the language of fiction of the XIXth-XXIth centuries. The purpose of the work is to disclose the linguocultural information that is coded in the Russian colour term rose (**po30вый**).

Key words: colour designation, semantics, functioning, phraseology, the folklore language, the language of fiction.

1. Introduction

Fiction "in its genre system does not depend on folklore genre system" [Лихачѐв 1986: 75]. However in the language of fiction bookish elements are organically united with folklore elements, there are settings fixed as set combinations in it (as well as in the folklore language). Folklore units included into a literary text and phrasems (with colour terms – CT) are not just language signs, which give information. These are signs, which store and reproduce cultural attitudes of people, signs, which embody "cultural vision of the world" in their imaginative content [Телия 1996: 231]. The language of fiction is penetrated by CT as a part of free and fixed combinations, and also folklore expressions. The word *rose* (розовый) belongs to such CT. The number of scientific researches which are dedicated to the study of colour designation is sufficiently enough in Russian and other languages.

The given group of words has been considered throughout different periods of the language development (N.B. Bahtilin, V.V. Kolesov, M.Vas. Pimenova), it was also studied taking into account its division into lexical-semantic groups (R.V. Alimpieva, V.A. Moskovich), from the viewpoint of the functioning in the texts of different genres (N.B. Usankova, E.S. Snitko, E.E. Levkievskaya) and separate idiostyles (E.A. Davydenko, S.V. Bobyl, E. Eryomenko). This lexical layer is also under research in psycholinguistic (R.M. Frumkina, A.P. Vasilevich), semasiological (V.I. Shertsl, N.F. Pelevina), symbolic (A.B. Ippolitova, N.B. Kolosova, V.Sh. Kurmakaeva) and anthropocentric (V.W. Turner, E.V. Rachilina, V.G. Kulypina) aspects.

In consequence of the linguists" interest towards the cultural folk background colour designations are studied from the position of the representation which is connected with ethnic mentality and national and cultural marking in them (A. Wierzbicka, S.I. Grigoruk, L.I. Lonskaya), their place in phraseologisms (N.I. Tolstoy, M. Ivich, L.G. Pivtorak) and also its semantics in folklore texts (A.T. Chrolenko, T.E. Nikulina, L. Radenkovich) which is caused by the understanding of the language as a model of certain culture. Certain colour designations are also investigated by the linguists from other angles. This particular remark is closely connected with the word *rose* (*poзовый*) which semantics is described by A. Kachaeva, G. Odintsov and others.

However, despite the great number and multiaspectualism of the scientific observations connected with the composition, semantics and functioning of colour designations (also applied to the lexeme *rose* (розовый), despite the existence of the researches devoted to the variety of meanings of colour designations on the basis of different texts the study of this group of words continues to be urgent for the modern linguistics.

The undetermined state of the question associated with the linguocultural interpretation of the colour designation $rose\ (po3obbiŭ)$, the unexistence of the complex approach in the description of colour designations which function in the Russian language area predetermine the necessity of the systemic analysis of this group from the position of the linguoculturology.

2. The purpose of the article

To represent linguoculturological content of the lexeme *rose* (розовый) on the basis of the Russian fiction language with the involvement of examples from phraseology and the folklore language. The purpose raises the following **tasks**: 1) to consider the semantic meaning of the colour term rose (рожевий) not only from the point of view of peculiarities of its use in the language of a definite writer,

but as a natural fact of the language specified by the deep linguocultural content; 2) to reveal the linguoculturological information which is coded in it.

3. The material of the research

In the language of fiction is taken from the works of Russian authors of different epochs and literary styles: modernism (M. Tsvetayeva, A. Blok, L. Andreyev, Z. Gippius, I. Severyanin, M. Kuzmin), realism and neorealism (A. Pushkin, I. Turgenev, F. Dostoyevskiy, I. Goncharov, A. Marlinskiy, M. Saltykov-Schedrin, I. Bunin, A. Chekhov, M. Bulgakov, A. Tolstoy, S. Yesenin, B. Pasternak, M. Sholohov, A. Solzhenitsyn, Ch. Abdullayev, B. Ahmadulina, Y. Dombrovskiy, L. Ulitskaya, S. Dovlatov, B. Akunin, brothers Vainers, brothers Strugatskiys, V. Makanin, V. Pelevin, Z. Prilepin). The division of the authors into literary directions is rather contingent, because in the works of these writers not only mentioned trends but features of other trends are realized, that is explained by eclecticity of the epoch. The choice of rather wide temporal ranges, different genres, directions and idiostyles satisfies the purpose of the research. The aim is to consider the semantic meaning of the CT rose (розовый) not only from the point of view of peculiarities of its use in the language of a definite writer, but as a natural fact of the language specified by the deep linguocultural content.

For the word rose (розовый) the meaning "pale-red" is derivative (with the main meanings "related to a rose", "prepared from roses" [MAC 1984: 728]). The adjective rose (розовый) like lexemes with derivative colour nomination (for example, gold, silver etc.) is endowed with wide denotation. The given word and semantically close conformities are used in the language of fiction for representation the colour a) of the sky and natural phenomena - dawn, glow, sunset, rays, stars, clouds, fog; b) smoke, flame; c) water; d) vegetation – flowers, foliage, petals, water plants; e) clothes and household items; f) food, berries; g) elements of appearance. Often the bearers of Russian linguoculture use CT rose (розовый) and its derivatives for conveying of the colour of parts of the sky and natural phenomena (a). For example: Какая чахлая печаль / В разливах розовой зари! (М. Кузьмин); [...] там, сзади за нею, осталось только розовое зарево на горизонте (М. Булгаков); В пролет комнат, в окно библиотеки, глядела ровная и бесцветная синева вечернего неба с неподвижной розовой звездой над ней [...] (И. Бунин); К вечеру эти облака исчезают; последние из них [...] ложатся розоватыми клубами напротив заходящего солнца [...] (И. Тургенев); Руки / Одна заря закинула к другой, / То розовый, то голубой туман (A. Блок). In collective consciousness the rose colour of morning time of a day has a positive meaning. As a result, CT rose (розовый), by means of which colour characteristics of rising sun are expressed, is endowed with the meaning "light" with additional positive meanings: Ну да какой город не понравится, если смотреть его розовым ранним утром! (A. Солженицын); [...] на одной стороне ставни были закрыты, а на другой уже пробивался в окна мягкий, розовый, спокойный свет (Л. Андреев). In the speaker"s representation the colour and light of morning dawn, described by the word rose (розовый), is considered as "a sign of beauty and causes pleasant feelings" [НЦИЯ 2007: 156].

On the contrary, the colour of haze, verbalized by the given CT, is considered as "dark" and is perceived as negative. Hence, lexeme *rose* (розовый) selected for such descriptions is endowed with negative connotations "dangerous", "illusive": [...] [ветер. – І. G.] разметал туман, розовой душной мглою окутал меловые отроги придонских гор (М. Шолохов); Мы трепетно всматривались в розовую мглу, обманчивую в своём призрачном свете [...] (Л. Андреев). Such evaluative doubling, embodied in the lexeme *rose* (розовый) is contextually determined. It is caused by environs (whole), painted in the pink colour (a part of the whole), and also by the perception of the colour in different conditions or states. Concerning the morning (light) part of a day a word, described in the rose colour, is a speech actualizer of beauty and it is interpreted in a positive context. On the contrary, in case when the word *rose* (розовый) characterizes the dark part of a day this adjective receives additional negative meanings.

In artistic language CT *rose* (розовый) and its derivatives are used for conveying a colour of phenomena, connected with fire (b) and water (c). For example: (б) Поднимались белые клубы дыма, розовый огонь вырывался из труб (А. Толстой); Сухие стружки, занесенные в сени ветром, вспыхнули розоватым пламенем (М. Шолохов); (в) Гигантский черный Нептун выбрасывал из пасти широкую розовую струю (М. Булгаков); Отражая свет ее [зари. – І. G.], вода казалась розовой [...] (М. Шолохов).

The use of the lexeme *rose* (*poзовый*) for the description of a colour of phenomena, connected with fire, is caused properly by a colour, which the given CT explicates. On the contrary, the use of the word *rose* (*poзовый*) for convaying of the colour of water is caused not properly by the colour of water, but by that spectral feature, which water acquires at reflection.

In the language of fiction when describing vegetation (d) the adjective *розовый*, as in the cases mentioned above, is used for convaying of the light red colour. For example: *Розовыми цветочками* казались далекие виллы, расположенные по склонам [...] (Л. Андреев); [...] *розовые лепестки* урюка, только что отлетевшие от деревьев, под рассветным ветерком медленно опускались [...]

(Л. Улицкая); Она вошла в прибрежную воду, чуть колышущую издалека принесенные розовые водоросли [...] (Л. Улицкая); [...] с тревожным шелестом взлетали листья, роняя розовые перьялепестки (М. Шолохов). Such use of CT rose (розовый) is typical not only for the language of fiction. The present adjective conveys colours of plants in phrasemes and national poetic expressions. However in phraseology, as in the folklore language, the adjective po3006bi is included in expressions with the words flower (цветик, цветочек, цветок) and others (Π од малиновым кусточком / Шèлкова трава растет. / Под рябиновым кусточком / **Иветик розовый** иветет [Во сыром бору 1989: 20]; Люблю розовы цветочки, / Как и ты, мой дорогой [Частушки 1990: 75]; Расцветай-ка, расцветай-ка, / В поле розовый цветок! [РФ 1986: 116]). In national poetic language the adjective rose (розовый) is not used for the description of colours of specific plants. These facts show, firstly, that present CT has narrow contextual capabilities as a component of national poetic descriptions of vegetation. And, secondly, they prove the existence of wide denotation of the word rose (розовый) as a component of these characterizations of artistic speech. At the same time in the language of fiction the adjective rose (розовый) is rarely used in the same row with its motivating lexeme. The cases, when the word rose (розовый) is combined with the lexeme rose (роза), describing the colour of the same flower, are extremely rare: O, будь со мной, чужая, родная, / **Роза розовая**, многолистая (3. Гиппиус); \mathcal{A} говорю при первом свете дня: / - Как ты прекрасна, **розовая роза!** (Б. Ахмадулина). Certainly, sporadic nature of the use of such expressions is caused by the tautology, which native speakers try to avoid in their speech.

That"s why any item of clothes can be of pink colour, that gives unlimited possibilities of using the adjective *rose* (розовый), caused by the peculiarities of conceptual (logical) thinking of its contemporary bearers [Миронова 1993]. While describing the colour of clothes (e) the word *rose* (розовый) is also used in the folklore language (На мостку березовом / Стояла в платье розовом [Частушки 1990: 544]; Ой, миленок дорогой, / Рубашка розова твоя! [Частушки 1990: 357]). Though only a restricted set of lexemes can act as a contextual partner, because of objective reasons (limited, outlined below number of items of clothes).

In the artistic speech CT *rose* (*розовый*) explicates the colour of household items (e): *Букет* незабудок был брошен небрежно / На письменном **розовом** дамском **столе** (И. Северянин). In this one and similar examples the semantic meaning of the adjective *rose* (*розовый*) is connected with the area of colour terms.

In the language of fiction the food and berries (f) represent another sphere of denotation of CT rose (розовый): [...] удивительный обед: вся насквозь розовая вареная ветчина с горошком, фаршированная курица, индюшка, маринады и красный квас [...] (И. Бунин); Они молча смотрели, как шипят, подтавают и скользят по сковородке кусочки розового сала (М. Шолохов); Она через силу глотала розовые душистые куски [арбуза. – І. G.], которые от волнения становились у нее поперек горла (Б. Пастернак). Native speakers rarely include the word rose (розовый) in similar combinations. It is caused by the limited numbers of food and berries, which can be endowed with variable pink colour. As a result, in collective consciousness the notion of this colour is formed and it doesn"t need to be clarified.

On the contrary, while conveying the colour of the elements of appearance (g), bearers of Russian linguoculture combine CT rose (розовый) with a wide range of lexemes. Among them are nouns face, cheeks, nose, lips, body, etc. In such descriptions the "colour" semantics of the adjective rose (розовый) and its derivatives can take additional connotations "healthy", "cold", "delighted": Это был молодой парень, **розовый**, круглолицый, синеглазый, похожий на Кольцова (Ю. Домбровский); Первый – гренадерского роста, гибкий, с розовым охолодавшим лицом – ступил на середину комнаты (А. Солженицын); Крохотная девочка в ватном пальтеце и капюшоне, из-под которого только и видны были **розовые щѐчки и носик**, хотела подойти к совсем уже крохотной собачонке [...] (Л. Андреев); И может быть, ещè б чего сказал, да прибежал за ним Гопчик, **хлопец** лет шестнадцати, розовенький, как поросенок [...] (А. Солженицын). In these and similar examples (g) collective consciousness fixes in semantic structure of CT rose (розовый) the meaning of such colour, which, as a rule," is a sign of young, healthy and hence pleasant appearance" [НЦИЯ 2007: 156]. Probably therefore the component rose (розовый) is used in affectionate addresses of the folk poetic tradition (Ручеек переходила — / Переход березовый. / Поиграй повеселее, / Ваня, цветик розовый [Частушки 1990: 257]), which are not typical for the language of fiction. By structure and semantic meaning of these and similar expressions traditionally determine the language of folklore.

While conveying the colour of elements of appearance linguocreative consciousness of Russian speakers can convert the semantic meaning of the given CT, endow the word *rose* (розовый) with negative connotations: Даже издалека было различимо его розовое, гладкое лицо отменно питающегося человека, что отличало депутата от всех рядом стоящих, серолицых и суетливых (3. Прилепин); Он бодро ссыпался по лестнице — маленький, толстенький, розовый, весь такой благополучный, благостный, свежевымытый, решительно уверенный, что день не принесèт ему

никаких неприятностей (Братья Стругацкие). Probably, too rose colour of a face, being described by means of the adjective *rose* (розовый), is perceived in Russian culture as prosperous, replete, i. e. "bad", and contrasts, by that, with a tired, exhausted face.

It is difficult to agree to the idea that the existence of opposite**ics:** connotation of the word *rose* (*pозовый*) is caused by the fact, that pink colour "is not the main one, it is just a mixture of red and white" [Маслова 2004: 188]. Following this argument, it would be difficult to explain this ambivalence of lexemes, describing achromatic colours (white, black, grey). The reasons of existence of different connotations (positive and negative) in semantic structure of CT *rose* (*pозовый*) are caused by relations between bearers of Russian linguoculture and the nature of rose colour of appearance.

The word rose (розовый) is used not only in word combinations with direct meanings, but with indirect ones too. It is about the use of phraseological allegoric construction colour видеть в розовом свете (цвете) "to see only good" [Михельсон 1903: 104, 157]. For example: Нет, я сегодня настроен так мягко, что всè хочу видеть в розовом свете [...] (М. Салтыков-Щедрин); Я полагаю, что это от того происходит, что ты представляещь жизнь в розовом свете, что ты ждень от нее непременно чего-то хорошего [...] (М. Салтыков-Щеднин). Bearers of Russian linguoculture transform the lexical meaning of the phraseme видеть в розовом свете (цвете), complicating its structure by means of additional words. For example, the verb see (sudemb) can be omitted or replaced by the lexeme imagine (представлять): А вот тепры весна, так и мысли все такие приятные, острые, затейливые, и мечтания приходят нежные; все в розовом цвете (Ф. Достоевский); Я полагаю, что это от того происходит, что ты представляещь себе жизнь в розовом цвете [...] (М. Салтыков-Щедрин); Короче – будущность представляется мне в самом розовом свете (Ф. Достоевский). In artistic speech word combinations with the meaning "only good" which are closed to the given phrasemes are used: розово-голубые планы, розово-голубая гармония: Ты ведь, выстраивая розово-голубые планы жизни в своем капиталистическом раю, наверняка не подумала о том, что эта история скажется на мне (А. Вайнер); Мир и благодать, розовоголубая гармония (Г. Вайнер).

In artistic speech not only variable but basic component of phraseological unit can be replaced, on which, as fairly admits A. Grigorash, "the main semantic weight is focused" [Григораш 2009: 128]: смотреть сквозь розовые очки "look through the pink eye-glasses" [НП 1992: 595] и Я был весел, потому что смотрел на все в радужные очки юности (А. Марлинский). In artistic speech synonymic expressions with the component rainbow (радужный) are used, which take additional meanings "elevated", "optimistic", "bright", "good": Похоже, несостоявшийся самоубийца (если это был он) пребывал в самом радужном настроении (Б. Акунин); Он чувствовал, что любовь в самом деле становилась долгом, что она [...] начинала линять, терять радужные краски (И. Гончаров); И в один прекрасный день Катя поступила в труппу и уехала [...], увезя с собою много денег, тьму радужных надежд и аристократические взгляды на дело (А. Чехов); Правда, его радужные прогнозы рухнули, когда из Ишкашима вернулся еè муж (Ч. Абдуллаев); У меня не случается дурных и тем более – радужных предчувствий (С. Довлатов).

The presence of such combinations is caused by structural and semantic transformation of phraseological units and it is required by the creative potential of the bearers of Russian linguoculture. In the language of fiction there are reconstructed combinations, based on the main component of a famous phraseological unit: Надо прежде стать под венец и тогда плавать в розовой атмосфере! (И. Гончаров); [...] будущее для неè потеряно, что розовые мечты уже позади, что опал цвет жизни (И. Гончаров); Пусть не сладились, пусть не сбылись / Эти помыслы розовых дней (С. Есенин); Леся с мужем смеялись — мол, вот и кончился розовый период... (В. Маканин). Native speakers connect such combinations with strongly marked positive connotations "cheerful", "comprising something pleasant, joyful" [MAC 1984: 728].

4. Conclusion

Phraseological neologisms with the component *rose* (розовый) are represented by combinations, emerged on the basis of fixed lexicographical origins of idioms. Speakers fulfill transformations of phrasemes by means of replacement basic and variable components of phraseological units, deployment and truncation of metaphors. At the same time, figurative characteristics of transformed set expressions with the component *rose* (розовый) are wider than those fixed in phraseological dictionaries.

The given observations require further analysis on the basis of texts of different genre system that will be undertaken in the future.

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